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INSCOM

GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY: MSG,DAMI-ISH
DATED: 051630ZJUL&*
REVIEW ON: JUL 2002

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GRILL FLAME

97-016-82 C.1729.17

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SUMMARY ANALYSIS

REMOTE VIEWING SESSION #930

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information.
2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data, and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requester.
3. (S/NOFORN) The protocol used for this session is detailed in the document GRILL FLAME Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings and narrative provided by the remote viewer. Target cuing information was a sealed envelope containing photographs of the interior of the target building which was shown to the remote viewer. AT TAB B is the exterior photograph shown to the viewer before the session. At TAB C are the photographs which were in the envelope and shown to the remote viewer after the session. Included at TAB A are comments by the remote viewer concerning the target area after having seen the photographs in the sealed envelope.

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TRANSCRIPT

REMOTE VIEWING SESSION #930

#66: This will be a remote viewing session for 0900 hours 9 July 1982. Following is a pre-session briefing to the remote viewer. All right, at this time, I'm going to show you a photograph of a target building. I showed you this photograph after your last session. This is to refresh your recollection as to the target building, we are going after. Today, we will be exploring the interior of this building. In the sealed envelope, which I now show you, in the sealed envelope which I now show you, are photographs of the interior of this building.

#19.5: Okay.

#66: Having not seen the contents of the sealed envelope, your task will be to go to the building, in the photograph which you're looking at, move inside the entranceway and move to the sensitive, important area within that building.

#19.5: Okay.

#66: Once, you have acquired that imagery, I will have questions for you concerning this critical area in this building.

#19.5: Okay.

#66: Do you have any questions concerning your mission requirements for today?

#19.5: No. One. You want me to walk you from the entry door to the critical area or do you want me to go straight from the entry door to the critical area?

#66: To the critical and then I will maneuver around the interior of the critical area. Go to the critical and if I recognize where you are, then I will then be able to position you within that area for the appropriate description. Any further questions?

#19.5: No.

#66: Go directly, then, to the critical area.

#19.5: Okay.

#66: Prepare yourself, now, for this morning's session.

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#66: Relax now, relax. Concentrate all your efforts, your mind, your perceptions, focus now on the target building in the photograph I've shown you. As your imagery clears, as you perceive yourself at the target. Relax, concentrate. Move into the target building, directly to the critical area and describe your perceptions to me.

#19.5: Silver discs, I have a metal door, hallway covered with fake wood, low ceilings. Offices, two offices.

#66: Stop. Return to the metal door. Is this door open or closed?

#19.5: Closed. there's an automatic closer.

#66: ^{more} Now through the door, describe the area to the immediate other side of the door.

#19.5: Narrow, short hallway, room, room to the right, other rooms to the right, then see a room with curtain on the wall, built into the wall. *signifcant*

#66: At the doorway again, to your left.

#19.5: See a white things, white box, safes, cabinets or something, black metal box, see what looks like white boxes, long, *wide* side.

#66: All right.

#19.5: Bright lights.

#66: Now to the original critical area around, you started with a metal door, and found yourself in a room, office area, return to that area.

#19.5: See table, small boxes on table.

#66: Stop. On what floor of the target building, is this room?

#19.5: Second floor.

#66: From this room, from this room, very slowly, carefully, find your way downstairs, and describe as you go.

#19.5: Just a minute.....Come out hallway, walk down hallway going toward center of building, perhaps twenty feet, thirty feet, right turn and the stairs going down, like a "U" turn, stairs go straight down.

#66: Describe stairway.

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#19.5: ^{down} Straight enclosed stairs, open, like I can see through suspended steps.

#66: As you face down stairs, walk slowly down stairs and describe as you go, facing forward... On down the stairs now, and at the bottom of the stairs and describe.

#19.5: See a cross center section like, hallways, "T" or a cross.

#66: Okay.

#19.5: Straight ahead, long shot of step up to curve ceiling. ^{through}

#66: All right. At the bottom of the stairway, take two steps forward, turn around, look back at the stairs.

#19.5: See two stairs.

#66: Is there anything between you and the stairs?

#19.5: Wall, no I'd say....something wood, I can't tell, some kind of design that, looks like wave pattern.

#66: All right. Take one more step to the rear so that you're further away ^{from} it, the staircase.

#19.5: Iron and a wave pattern, gate, I can't tell. Looks like some kind of old fashioned elevator type gate, only ceiling to floor, wrought iron or metal.

#66: All right.

#19.5: I don't know.

#66: Move through this and up the stairs and stand at top of the stairs.

#19.5: Multi-colored carpet, very dark hallways.

#66: Don't move, simply stand at the top of the stairs.

#19.5: Okay.

#66: Describe within five feet.

#19.5: Some piece of old furniture, table, got a table or stand, corner of a wall, appears to be front left, hallway on right.

#66: Is there anything between you and the hallway?

#19.5: Feels like leather, soft, something soft.

#66: Okay. Now from the top of the stairs, from the top of the stairs, face the area in which you first perceived, the area identified as the critical area, that you first perceived, from the top of the stairs, describe how I get to this critical area.

#19.5: You go left, left, left. around the stairs. It's like a walkway, parallel to the stairs and it's to the right as you're walking that way.

#66: All right.

#19.5: Like going back towards the entry of the building.

#66: That's fine. You can draw that for me if you want. You know, focusing in this critical area, focusing in this critical area, in the present time window, describe the present activity to me. Take a moment to identify with the target area.

#19.5: See somebody with gray or green box of some kind. Got a silver rod fastened to it. He just seems to be listening to something.

#66: All right. We want to move now beyond the confines of your everyday descriptions of the area. Want to identify now with the area, the activity in the area. And as your consciousness expands larger and larger, belonging one with that which is the target, search in your mind, search in your mind, what is it that threatens the target and the activity? What is it that threatens the target and activity?

#19.5: Just a minute.....Get an impression of employee, not someone out of the building, but somebody at--

#66: Describe the raw impressions.

#19.5: Feel like I'm invading a personality to answer the question. Feel like I'm looking through someone else's eyes. See files something. You ask the question, threat? Far away feeling like I'm somebody else, looking at files.

#66: All right. Relax.

#19.5: Stealing, stealing.

#66: Relax now and gain control of this ability to perceive, narrowing your consciousness even more now, in complete control, holding in the back of your mind, this raw data, hold your awareness dimensionally, step away from the perception and observe, observe from the outside this that you have understood and describe it to me.

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#19.5: See a man looking at files.

#66: Freeze time, freeze time. Stop motion, describe the room in which this was happening.

#19.5: Pale, pale color wall, like light green or light green. Map on the wall, single gray safe or metal file. Low ceilings, some kind of indirect light built into the wall to right of table or desk. Got some kind of glass afixed to it. Bright light, flags, some kind of flags on a pole. The man is 48 - 50 years of age, short cut hair, light color, like sand, sandy hair, gray mustache. Looks like he's rereading files.

#66: Ask him, ask of him, does he belong in this office?

#19.5: Yes. He doesn't want to do what he's done, but he has to...has to do it.....trying, evidently, he's trying to select, select specific information.

#66: Okay. That sounds very much to me like a conclusive statement. Tell me the raw data that, I know you spent some time on the target there, because you were gone for a minute, Tell me that raw data rather than the conclusion.

#19.5: Reading line by line by line, by line, all important data, but just seemed to be selective, or not, overlooking line by line, by line, looking for something with different value. If he's judging what he's reading, I don't know.

#66: All right. Let's let time move forward now and watch him. I will not interrupt you with questions. Let time move forward and watch.

PAUSE

#19.5: See , I don't see any variance in the pattern, he just works there, I guess.

#66: All right. This room, that you described to me, describe its location in the building, so that I may identify it.

#19.5: It's like in a controlled hallway area.

#66: Describe the raw ^{data} that makes you say that.

#19.5: I get a locked door to the hallway and a series of rooms in this hallway. This is first door to the right, through locked door. I think it's... oh...it's an office but it's small. It's like in a wing, a wing of the building.

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- #66: All right.
- #19.5: This guy is multi-lingual as well, getting like three languages from him, his thoughts. English is not his predominant language. Getting French for sure, and English, for sure, something, very guttural type language.
- #66: Now, before we leave the session and do the drawings, I would like to explore some imagery you had and while you are still concentrating on the target, perhaps you can go back. When I first asked you to focus on a threat to the building and the activity in the building, you gave me the raw data that you were seeing through another person's eyes, ^{as though} so to answer that question, you became someone else. You then gave me an analytical comment that you felt as though this may be a HUMINT agent that was stealing and that this would be a threat to this building in this area. I am interested in exploring whether or not there is any imagery perceived of stealing or whether that comment is only analytical on your part?
- #19.5: Wait just a minute.....That's predominantly analytic, I think, concern for theft is more accurate. Can't tell if it's employees concern over theft or if it's see this theft, can't tell, it's just a concern for theft. Hard to tell if it's stealing, he's stealing, don't know. If he's concerned of being caught for stealing or if he's just concerned over stealing. I can't tell.
- #66: All right. I understand. I have no further questions, however I would like to provide you an opportunity now to comment on anything I may not have questioned.
- #19.5: Keep getting drawn to light fixtures and I don't know what that has to do with the questions you were asking, but I keep getting drawn back to built in or indirect lighting fixtures, nothing specific, just drawn to indirect lighting fixtures.
- #66: Remember them, so you may draw an example for me.
- #19.5: Okay.
- #66: All right, then, let's prepare to draw the perceptions that you've had during the session.

SEE TAB A FOR DRAWINGS

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DRAWING NARRATIVE

REMOTE VIEWING SESSION #930

- #19.5: Page #1 is the ground floor, hallway, with an arrow indicating the entry, main entry and then I drew a dotted line. I said something changes here. I don't know what that is. It's like gluing two buildings end to end and going from a different set of wall paper to another set of wall paper or going up two steps or down two steps, there is some weird change in the hallway at that point. And then the staircase is on the left and goes straight up to the second floor and then there's a "T" intersection hallway behind the staircase.
- Page #2, this is the, labeled second floor, and at the top of the staircase, you keep going left and left, you know, you go around to the left, following the arrow to the area of importance, which is gained by access through a steel door. It is decorated not to look like steel. And also facing away from the staircase, I felt like was another protected area, I'll, it. because it had a door closing off the hallway. But I went in the area with the steel door is.
- Page #3 is like a cutaway of the stairs. You asked me what was to my front when I came down the stairs and I had this wavy design, but there's a box shape, you know, and I'm not sure if it was inset in the wall or out of the wall or what it was, but it was something like a, I guess, I don't know, like a phone booth or something. Looking at these wavy lines, reminded me of the old fashioned metal, iron gates in elevators, you know the exposed elevators, the old brass elevators, that kind of thing.
- #66: Okay. So there's, at the bottom there's this large box shape that you perceived and then you also think that there is something there that is kind of like a gate.
- #19.5: Well, I wouldn't call it a gate, it just some kind of metal design or something.
- #66: I understand what you mean though, when you say an elevator that would zip off this--
- #19.5: Yeah, right.
- #66: --a criss-cross design.
- #19.5: Yeah, right, like a criss-cross design type thing.

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#66: Okay. And the the big box shape at the bottom.

#19.5: Yes.

#66: Now, you're going on to #4. I imagine this would be the office where this gentleman ~~is~~ looking at the files? *was*

#19.5: Yes, same metal door. I started to get a little screwed up here, because I'm not sure if I'm 180 degrees flip-flopped or what I am, you know, as far as this office goes, 'cause I'm kind of like going right to the office, I'm not going through the door.

#66: Are you saying that you're not sure whether you turned left or you turned right, is that what you mean when you say reversing.

#19.5: Yes, I get an impression that you go through this metal door and you come into an office. But then I get a feeling like I go through another door, not metal, and I'm in another office, you know, right out of that office. And then I get a feeling like you go through another door and you're in a room with electronics, that room with the stuff in the wall. Okay? So I'm drawing all three together like this, but I don't know the relationship of the doors in the doors, it was a little confusing to me.

#66: Okay.

#19.5: The outer office is pretty bare, but the inner office is where I see this guy going through files. And, you know, I don't know if he's stealing anything or not, but I get this concern with that and it may be that he's looking for the thief. You know there's just this concern. I don't know how to define it in his head. I don't know if he's concerned about being caught stealing or if he's concerned about catching a stealer or what he's doing. And then I was drawn to the light fixtures, which I'll talk about. I get a feeling like there is all the indirect lighting fixtures that are hidden away, like in recessed ceilings and behind or up over coving like, built out from the wall. I just kept getting drawn to this, to these indirect or concealed lighting fixtures. And so I was investigating bulbs. I found myself looking down the florescent tube and looking at the ends, but I wasn't seeing anything, I was just being drawn, continually drawn back to these fixtures. So if I were a betting man, what I would do, I think, is tear all the florescent type fixtures out and replace them. And I don't know why. I just have to say that.

#66: Okay.

#19.5: I'm just very suspicious of the lighting fixtures, that I kept being drawn back to these indirect lighting fixtures, these florescents that are hidden away. That's all I got.

#66: Okay. Now that you have completed your drawings, I want to spread out these picture here, so we can look at them. The drawings #1 through #4, the area you perceived here and at this time I'm now going to open the sealed envelope and show you the photographs of the area here. And I want to see how you compare these photographs with what you found and then perhaps actually seeing the photographs, you can direct me to the area of importance within the photographs. So I now show you the photographs of the interior area. Now the photograph here, labeled #1, is a picture of an entrance to an upstairs area and it's a very large conventional vault door that apparently, somehow, closes off the bottom of the stairway. And once you go up the stairs, we move to picture #2, in which we have a security door of some kind, as you see, it has some locks and it has a little shelf on it, okay. Now, if I were to walk in passed that door and close the door behind me and look back at the door, we would move to drawing #3, which is looking back at the door.

#19.5: And also there's, you then have your series of three offices, 1 2 and 3.

#66: Okay. We have some, it's hard to tell from these pictures, where we would go from here, but obviously there are some different inside, in drawing #3, behind the protective door, we see there is the area we are standing in, plus there's an area off to my left and off to my right.

#19.5: Yes, okay. The area of interest is,...my opinion, judging by the pictures and my drawings is the area that I was in with this guy, that I felt was the area of interest, is this room or where the third photograph was taken from.

#66: Okay, if we look at drawing #2 and look straight back then, you think that is the area that you saw the guy in.

#19.5: The guy in, right. And the area in, looking in picture #3, looking towards the, I guess the top of the stairs or whatever, yeah, the top of the stairs, the room to the right, behind that metal door, is the area that had electronics or whatever, in it.

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#66: Okay, from the way you can perceive things now, looking at it.

#19.5: Yes, the way I perceive things now that I'm looking at it.. And I think that my box shape, in my drawing #3, I think is the door that's open. I think it's a 180 degrees flip-flop and the door's open.

#66: Oh, I see, you're saying that--

#19.5: The box shape is the door that's open.

#66: ---In photograph #1, the door matches your box shape in drawing #3.

#19.5: Yes, I get that impression.

#66: ^{But a} By the mere image of it.

#19.5: Yeah, I get that impression.

#66: All right, do you have any other comments concerning this morning's session, now seeing the photographs of the interior of the area?

#19.5: Just in my drawing #4, where I had these three rooms, I see where the hallway is now. It's the line. It's the line between the electronics and the inner office. It's kind of weird, but a..

#66: So what you're saying, I think, is in drawing #4, you have 3 offices, but they are not put together in a way that you see they probably are, in the pictures?

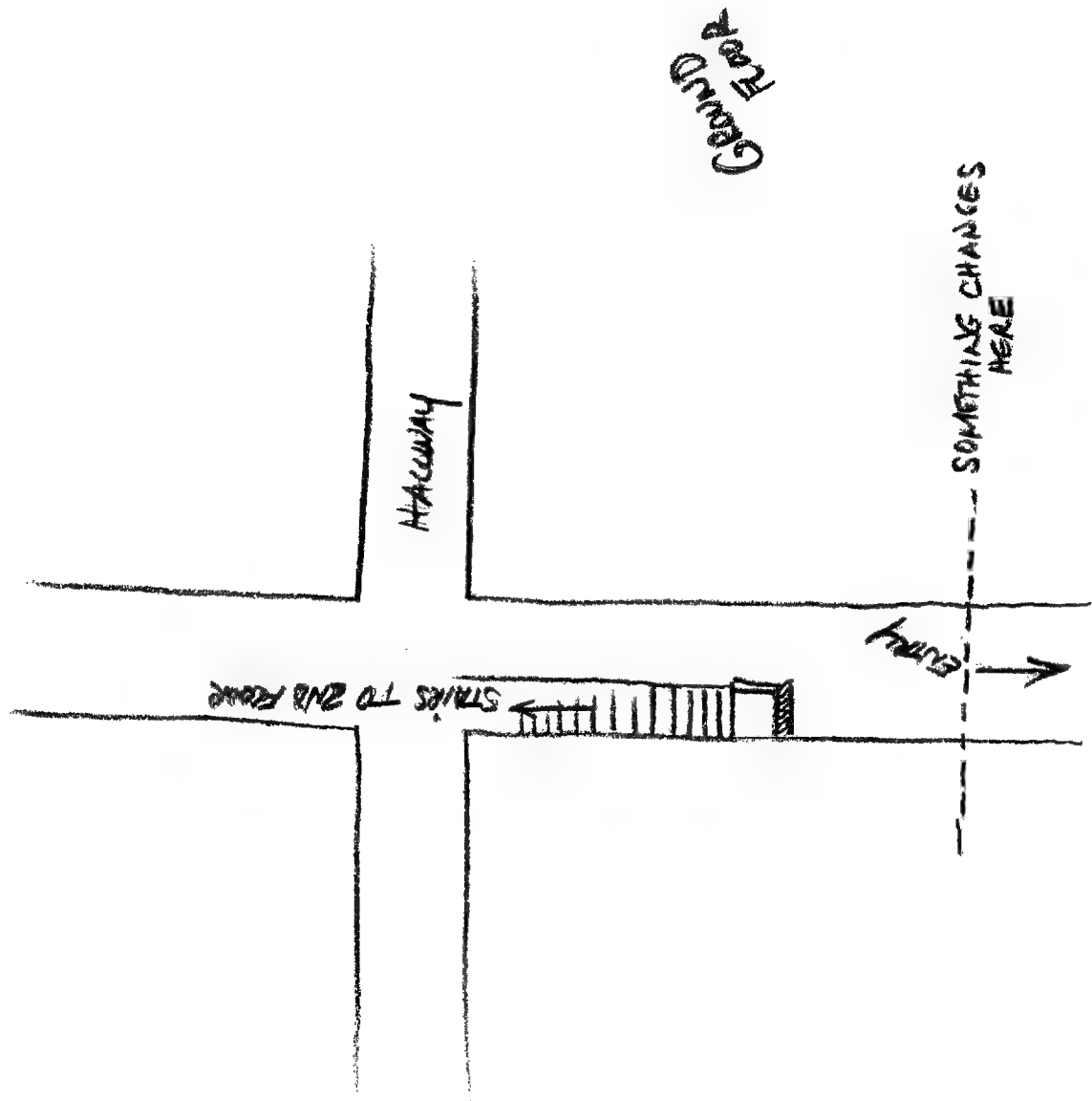
#19.5: Right. I also see that in photo #3, I see a florescent light back behind what appears to be some kind of a window or glassed in area, you know. And that's the kind of way I'm seeing florescent lights through this whole building, you know, in this upstairs area. I get an impression like, getting an impression like, you know, that rings true, so whatever florescent fixtures are inside, particularly in #3, where the guy was standing in the room, that's visible in picture #2 and in picture #3, the room to the right, which I perceived to be the electronics room. I would be very concious of the florescent fixtures in those areas.

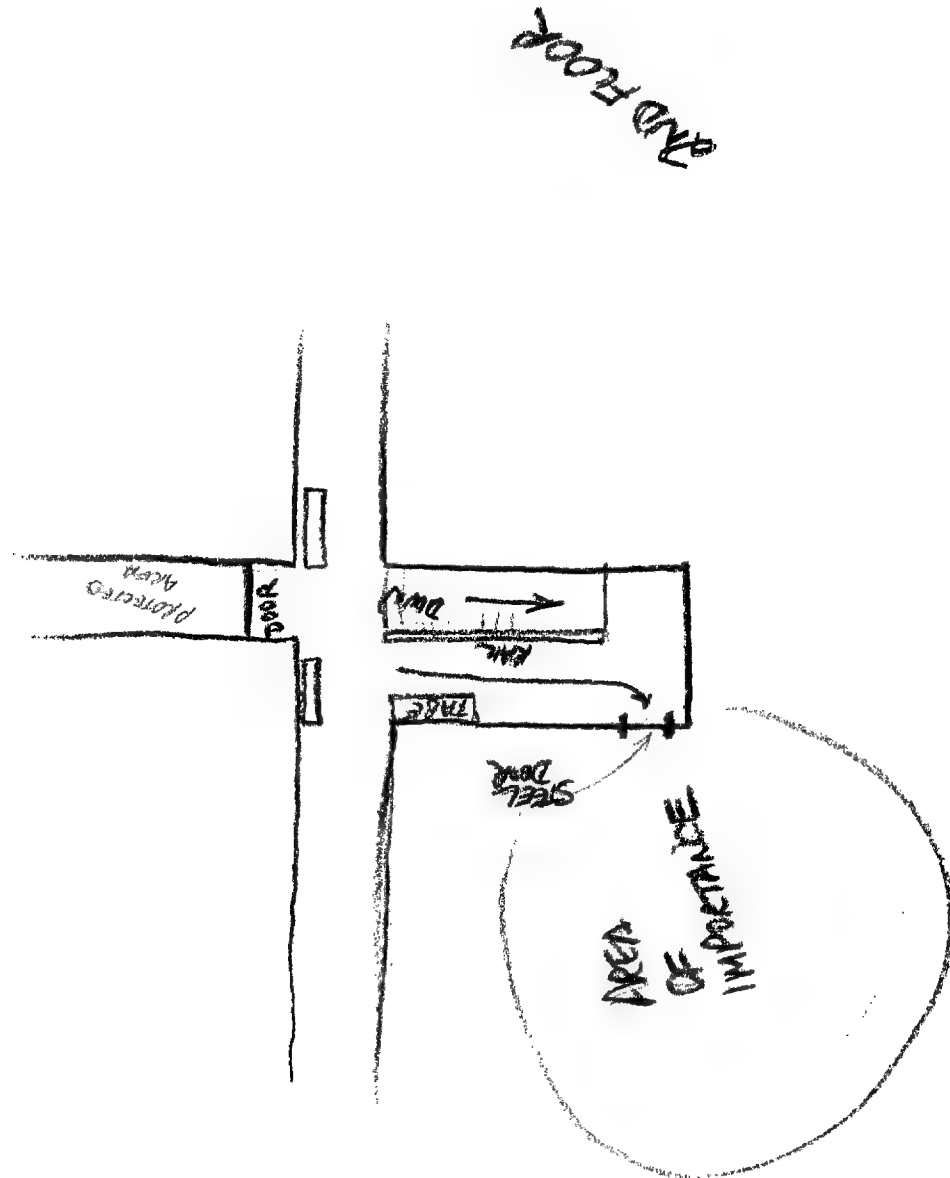
#66: Okay. Is there anything else you would like to add.

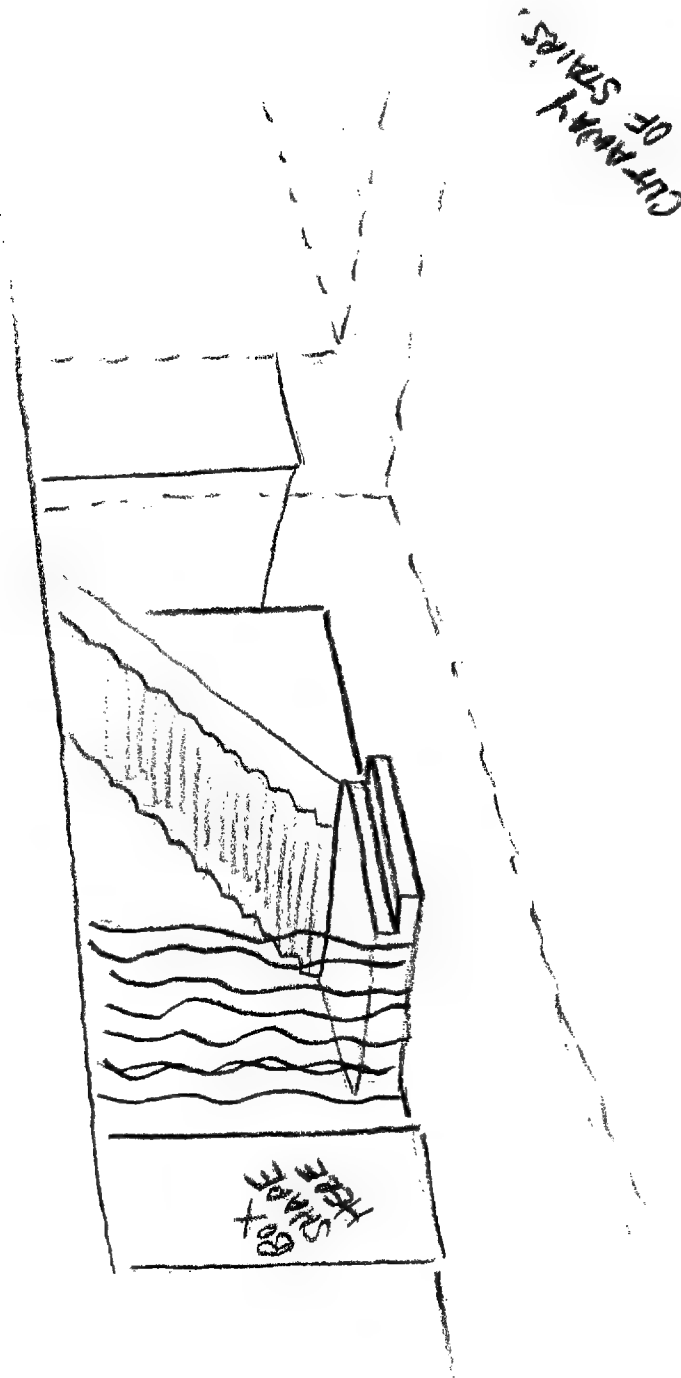
#19.5: No. That's all. I'm a little disappointed in my staircase, but at least it was a straight stair and it wasn't a twisty stair or spiral staircase, or anything like that.

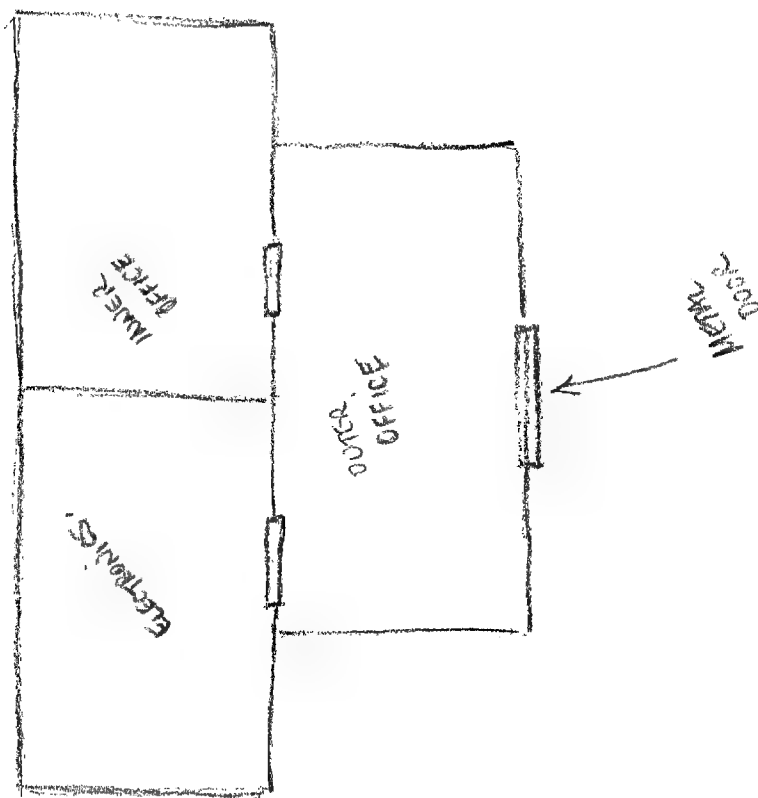
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